

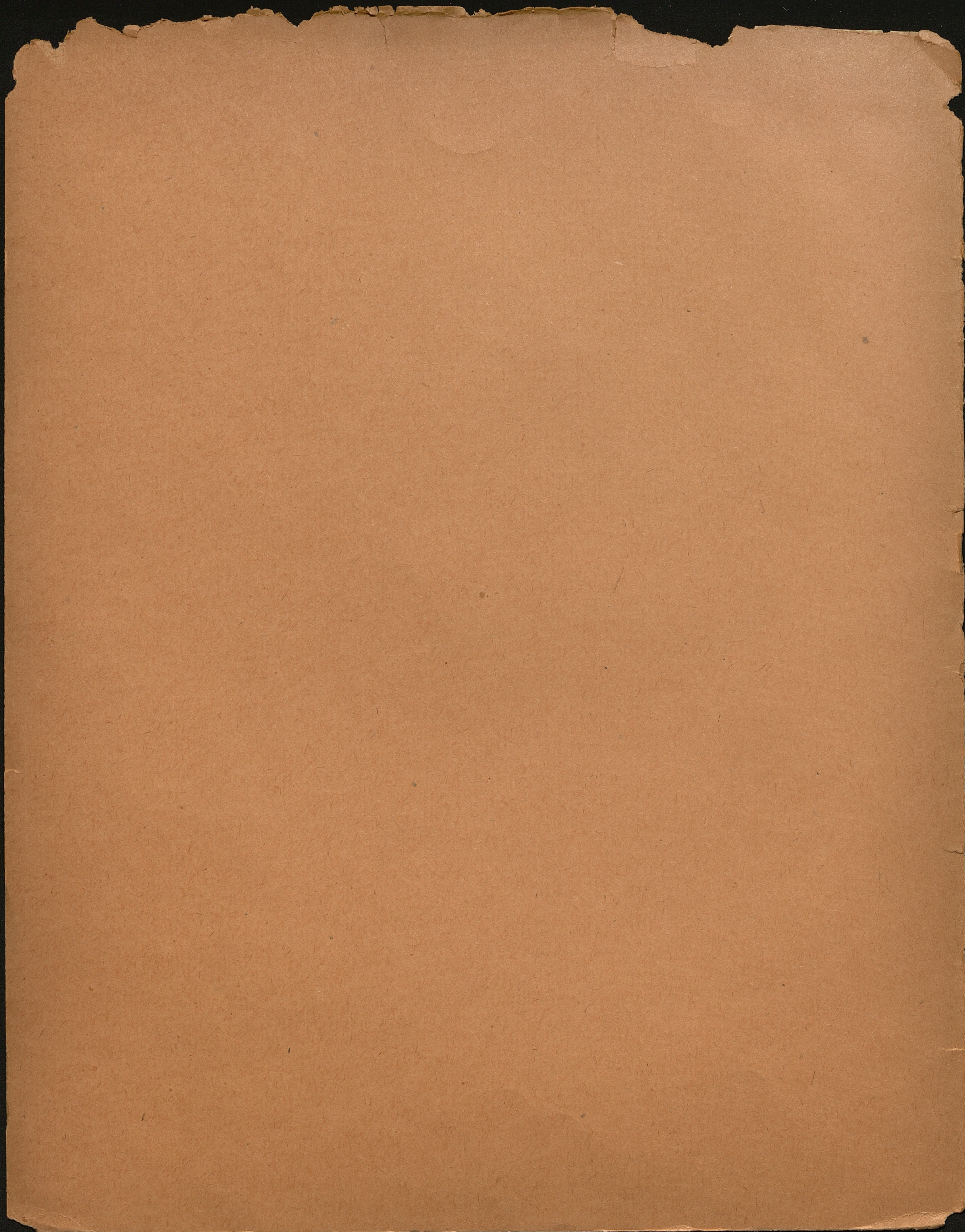


10474

BIBLIOTHECA
UNIVERSITATIS
JAGIELLO-
NICAE
CRACOVENSIS

musicalia





FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen
(zum grössten Theil nach des Autors Notirungen)

von

Carl Mikuli.

Einzel-Ausgabe.

Band I. Mazurkas.

- | | |
|-----------------------------------------|-----------------------------------------|
| No. 1. Op. 6 No. 1. <i>Fism.</i> | No. 1. Op. 6 No. 1. <i>Fism.</i> |
| No. 2. Op. 6 No. 2. <i>Cism.</i> | No. 2. Op. 6 No. 2. <i>Cism.</i> |
| No. 3. Op. 6 No. 3. <i>E.</i> | No. 3. Op. 6 No. 3. <i>E.</i> |
| No. 4. Op. 6 No. 4. <i>Esm.</i> | No. 4. Op. 6 No. 4. <i>Esm.</i> |
| No. 5. Op. 7 No. 1. <i>B.</i> | No. 5. Op. 7 No. 1. <i>B.</i> |
| No. 6. Op. 7 No. 2. <i>Am.</i> | No. 6. Op. 7 No. 2. <i>Am.</i> |
| No. 7. Op. 7 No. 3. <i>Fm.</i> | No. 7. Op. 7 No. 3. <i>Fm.</i> |
| No. 8. Op. 7 No. 4. <i>As.</i> | No. 8. Op. 7 No. 4. <i>As.</i> |
| No. 9. Op. 7 No. 5. <i>C.</i> | No. 9. Op. 7 No. 5. <i>C.</i> |
| No. 10. Op. 17 No. 1. <i>B.</i> | No. 10. Op. 17 No. 1. <i>B.</i> |
| No. 11. Op. 17 No. 2. <i>Em.</i> | No. 11. Op. 17 No. 2. <i>Em.</i> |
| No. 12. Op. 17 No. 3. <i>As.</i> | No. 12. Op. 17 No. 3. <i>As.</i> |
| No. 13. Op. 17 No. 4. <i>Am.</i> | No. 13. Op. 17 No. 4. <i>Am.</i> |
| No. 14. Op. 24 No. 1. <i>Gm.</i> | No. 14. Op. 24 No. 1. <i>Gm.</i> |
| No. 15. Op. 24 No. 2. <i>C.</i> | No. 15. Op. 24 No. 2. <i>C.</i> |
| No. 16. Op. 24 No. 3. <i>As.</i> | No. 16. Op. 24 No. 3. <i>As.</i> |
| No. 17. Op. 24 No. 4. <i>Bm.</i> | No. 17. Op. 24 No. 4. <i>Bm.</i> |
| No. 18. Op. 30 No. 1. <i>Cm.</i> | No. 18. Op. 30 No. 1. <i>Cm.</i> |
| No. 19. Op. 30 No. 2. <i>Hm.</i> | No. 19. Op. 30 No. 2. <i>Hm.</i> |
| No. 20. Op. 30 No. 3. <i>Des.</i> | No. 20. Op. 30 No. 3. <i>Des.</i> |
| No. 21. Op. 30 No. 4. <i>Cism.</i> | No. 21. Op. 30 No. 4. <i>Cism.</i> |
| No. 22. Op. 33 No. 1. <i>Gism.</i> | No. 22. Op. 33 No. 1. <i>Gism.</i> |
| No. 23. Op. 33 No. 2. <i>D.</i> | No. 23. Op. 33 No. 2. <i>D.</i> |
| No. 24. Op. 33 No. 3. <i>C.</i> | No. 24. Op. 33 No. 3. <i>C.</i> |
| No. 25. Op. 33 No. 4. <i>Hm.</i> | No. 25. Op. 33 No. 4. <i>Hm.</i> |
| No. 26. Op. 41 No. 1. <i>Cism.</i> | No. 26. Op. 41 No. 1. <i>Cism.</i> |
| No. 27. Op. 41 No. 2. <i>Em.</i> | No. 27. Op. 41 No. 2. <i>Em.</i> |
| No. 28. Op. 41 No. 3. <i>H.</i> | No. 28. Op. 41 No. 3. <i>H.</i> |
| No. 29. Op. 41 No. 4. <i>As.</i> | No. 29. Op. 41 No. 4. <i>As.</i> |
| No. 30. Op. 50 No. 1. <i>G.</i> | No. 30. Op. 50 No. 1. <i>G.</i> |
| No. 31. Op. 50 No. 2. <i>As.</i> | No. 31. Op. 50 No. 2. <i>As.</i> |
| No. 32. Op. 50 No. 3. <i>Cism.</i> | No. 32. Op. 50 No. 3. <i>Cism.</i> |
| No. 33. Op. 56 No. 1. <i>H.</i> | No. 33. Op. 56 No. 1. <i>H.</i> |
| No. 34. Op. 56 No. 2. <i>C.</i> | No. 34. Op. 56 No. 2. <i>C.</i> |
| No. 35. Op. 56 No. 3. <i>Cm.</i> | No. 35. Op. 56 No. 3. <i>Cm.</i> |
| No. 36. Op. 59 No. 1. <i>Am.</i> | No. 36. Op. 59 No. 1. <i>Am.</i> |
| No. 37. Op. 59 No. 2. <i>As.</i> | No. 37. Op. 59 No. 2. <i>As.</i> |
| No. 38. Op. 59 No. 3. <i>Fism.</i> | No. 38. Op. 59 No. 3. <i>Fism.</i> |
| No. 39. Op. 63 No. 1. <i>H.</i> | No. 39. Op. 63 No. 1. <i>H.</i> |
| No. 40. Op. 63 No. 2. <i>Fm.</i> | No. 40. Op. 63 No. 2. <i>Fm.</i> |
| No. 41. Op. 63 No. 3. <i>Cism.</i> | No. 41. Op. 63 No. 3. <i>Cism.</i> |
| No. 42. Op. 67 No. 1. <i>G.</i> | No. 42. Op. 67 No. 1. <i>G.</i> |
| No. 43. Op. 67 No. 2. <i>Gm.</i> | No. 43. Op. 67 No. 2. <i>Gm.</i> |
| No. 44. Op. 67 No. 3. <i>C.</i> | No. 44. Op. 67 No. 3. <i>C.</i> |
| No. 45. Op. 67 No. 4. <i>Am.</i> | No. 45. Op. 67 No. 4. <i>Am.</i> |
| No. 46. Op. 68 No. 1. <i>C.</i> | No. 46. Op. 68 No. 1. <i>C.</i> |
| No. 47. Op. 68 No. 2. <i>Am.</i> | No. 47. Op. 68 No. 2. <i>Am.</i> |
| No. 48. Op. 68 No. 3. <i>F.</i> | No. 48. Op. 68 No. 3. <i>F.</i> |
| No. 49. Op. 68 No. 4. <i>Fm.</i> | No. 49. Op. 68 No. 4. <i>Fm.</i> |
| No. 50. (Notre temps No. 2.) <i>Am.</i> | No. 50. (Notre temps No. 2.) <i>Am.</i> |
| No. 51. <i>Am.</i> | No. 51. <i>Am.</i> |

Band II. Nottornos.

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|------------------------------------|------------------------------------|
| No. 1. Op. 9 No. 1. <i>Bm.</i> | No. 1. Op. 9 No. 1. <i>Bm.</i> |
| No. 2. Op. 9 No. 2. <i>Es.</i> | No. 2. Op. 9 No. 2. <i>Es.</i> |
| No. 3. Op. 9 No. 3. <i>H.</i> | No. 3. Op. 9 No. 3. <i>H.</i> |
| No. 4. Op. 15 No. 1. <i>F.</i> | No. 4. Op. 15 No. 1. <i>F.</i> |
| No. 5. Op. 15 No. 2. <i>Fis.</i> | No. 5. Op. 15 No. 2. <i>Fis.</i> |
| No. 6. Op. 15 No. 3. <i>Gm.</i> | No. 6. Op. 15 No. 3. <i>Gm.</i> |
| No. 7. Op. 27 No. 1. <i>Cism.</i> | No. 7. Op. 27 No. 1. <i>Cism.</i> |
| No. 8. Op. 27 No. 2. <i>Des.</i> | No. 8. Op. 27 No. 2. <i>Des.</i> |
| No. 9. Op. 32 No. 1. <i>H.</i> | No. 9. Op. 32 No. 1. <i>H.</i> |
| No. 10. Op. 32 No. 2. <i>As.</i> | No. 10. Op. 32 No. 2. <i>As.</i> |
| No. 11. Op. 37 No. 1. <i>Gm.</i> | No. 11. Op. 37 No. 1. <i>Gm.</i> |
| No. 12. Op. 37 No. 2. <i>G.</i> | No. 12. Op. 37 No. 2. <i>G.</i> |
| No. 13. Op. 48 No. 1. <i>Cm.</i> | No. 13. Op. 48 No. 1. <i>Cm.</i> |
| No. 14. Op. 48 No. 2. <i>Fism.</i> | No. 14. Op. 48 No. 2. <i>Fism.</i> |
| No. 15. Op. 55 No. 1. <i>Fm.</i> | No. 15. Op. 55 No. 1. <i>Fm.</i> |
| No. 16. Op. 55 No. 2. <i>Es.</i> | No. 16. Op. 55 No. 2. <i>Es.</i> |
| No. 17. Op. 62 No. 1. <i>H.</i> | No. 17. Op. 62 No. 1. <i>H.</i> |
| No. 18. Op. 62 No. 2. <i>E.</i> | No. 18. Op. 62 No. 2. <i>E.</i> |
| No. 19. Op. 72 No. 1. <i>Em.</i> | No. 19. Op. 72 No. 1. <i>Em.</i> |

Band III. Etuden.

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|------------------------------------|------------------------------------|
| No. 1. Op. 10 No. 1. <i>C.</i> | No. 1. Op. 10 No. 1. <i>C.</i> |
| No. 2. Op. 10 No. 2. <i>Am.</i> | No. 2. Op. 10 No. 2. <i>Am.</i> |
| No. 3. Op. 10 No. 3. <i>E.</i> | No. 3. Op. 10 No. 3. <i>E.</i> |
| No. 4. Op. 10 No. 4. <i>Cism.</i> | No. 4. Op. 10 No. 4. <i>Cism.</i> |
| No. 5. Op. 10 No. 5. <i>Ges.</i> | No. 5. Op. 10 No. 5. <i>Ges.</i> |
| No. 6. Op. 10 No. 6. <i>Esm.</i> | No. 6. Op. 10 No. 6. <i>Esm.</i> |
| No. 7. Op. 10 No. 7. <i>C.</i> | No. 7. Op. 10 No. 7. <i>C.</i> |
| No. 8. Op. 10 No. 8. <i>F.</i> | No. 8. Op. 10 No. 8. <i>F.</i> |
| No. 9. Op. 10 No. 9. <i>Fm.</i> | No. 9. Op. 10 No. 9. <i>Fm.</i> |
| No. 10. Op. 10 No. 10. <i>As.</i> | No. 10. Op. 10 No. 10. <i>As.</i> |
| No. 11. Op. 10 No. 11. <i>Es.</i> | No. 11. Op. 10 No. 11. <i>Es.</i> |
| No. 12. Op. 10 No. 12. <i>Cm.</i> | No. 12. Op. 10 No. 12. <i>Cm.</i> |
| No. 13. Op. 25 No. 1. <i>As.</i> | No. 13. Op. 25 No. 1. <i>As.</i> |
| No. 14. Op. 25 No. 2. <i>Fm.</i> | No. 14. Op. 25 No. 2. <i>Fm.</i> |
| No. 15. Op. 25 No. 3. <i>F.</i> | No. 15. Op. 25 No. 3. <i>F.</i> |
| No. 16. Op. 25 No. 4. <i>Am.</i> | No. 16. Op. 25 No. 4. <i>Am.</i> |
| No. 17. Op. 25 No. 5. <i>Em.</i> | No. 17. Op. 25 No. 5. <i>Em.</i> |
| No. 18. Op. 25 No. 6. <i>Gism.</i> | No. 18. Op. 25 No. 6. <i>Gism.</i> |
| No. 19. Op. 25 No. 7. <i>Cism.</i> | No. 19. Op. 25 No. 7. <i>Cism.</i> |
| No. 20. Op. 25 No. 8. <i>Des.</i> | No. 20. Op. 25 No. 8. <i>Des.</i> |
| No. 21. Op. 25 No. 9. <i>Ges.</i> | No. 21. Op. 25 No. 9. <i>Ges.</i> |
| No. 22. Op. 25 No. 10. <i>Hm.</i> | No. 22. Op. 25 No. 10. <i>Hm.</i> |
| No. 23. Op. 25 No. 11. <i>Am.</i> | No. 23. Op. 25 No. 11. <i>Am.</i> |
| No. 24. Op. 25 No. 12. <i>Cm.</i> | No. 24. Op. 25 No. 12. <i>Cm.</i> |
| No. 25. <i>Fm.</i> | No. 25. <i>Fm.</i> |
| No. 26. <i>As.</i> | No. 26. <i>As.</i> |
| No. 27. <i>Des.</i> | No. 27. <i>Des.</i> |

Band IV. Balladen.

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|---------------------------|---------------------------|
| No. 1. Op. 23. <i>Gm.</i> | No. 1. Op. 23. <i>Gm.</i> |
| No. 2. Op. 38. <i>F.</i> | No. 2. Op. 38. <i>F.</i> |
| No. 3. Op. 47. <i>As.</i> | No. 3. Op. 47. <i>As.</i> |
| No. 4. Op. 52. <i>Fm.</i> | No. 4. Op. 52. <i>Fm.</i> |

Band V. Polonaisen.

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|-----------------------------------|-----------------------------------|
| No. 1. Op. 22. <i>Es.</i> | No. 1. Op. 22. <i>Es.</i> |
| No. 2. Op. 26 No. 1. <i>Cism.</i> | No. 2. Op. 26 No. 1. <i>Cism.</i> |
| No. 3. Op. 26 No. 2. <i>Esm.</i> | No. 3. Op. 26 No. 2. <i>Esm.</i> |
| No. 4. Op. 40 No. 1. <i>A.</i> | No. 4. Op. 40 No. 1. <i>A.</i> |
| No. 5. Op. 40 No. 2. <i>Cm.</i> | No. 5. Op. 40 No. 2. <i>Cm.</i> |
| No. 6. Op. 44. <i>Fism.</i> | No. 6. Op. 44. <i>Fism.</i> |
| No. 7. Op. 53. <i>As.</i> | No. 7. Op. 53. <i>As.</i> |
| No. 8. Op. 61. <i>As.</i> | No. 8. Op. 61. <i>As.</i> |
| No. 9. Op. 71 No. 1. <i>Dm.</i> | No. 9. Op. 71 No. 1. <i>Dm.</i> |
| No. 10. Op. 71 No. 2. <i>B.</i> | No. 10. Op. 71 No. 2. <i>B.</i> |
| No. 11. Op. 71 No. 3. <i>Fm.</i> | No. 11. Op. 71 No. 3. <i>Fm.</i> |
| No. 12. <i>Gism.</i> | No. 12. <i>Gism.</i> |

Band VI. Praeludien.

- Praeludien No. 1—24. Op. 28.
Praeludium No. 25. Op. 45. *Cism.*

Band VII. Sonaten.

- | | |
|---------------------------|---------------------------|
| No. 1. Op. 4. <i>Cm.</i> | No. 1. Op. 4. <i>Cm.</i> |
| No. 2. Op. 35. <i>Bm.</i> | No. 2. Op. 35. <i>Bm.</i> |
| No. 3. Op. 58. <i>Hm.</i> | No. 3. Op. 58. <i>Hm.</i> |

Band VIII. Walzer.

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|-----------------------------------|-----------------------------------|
| No. 1. Op. 18. <i>Es.</i> | No. 1. Op. 18. <i>Es.</i> |
| No. 2. Op. 34 No. 1. <i>As.</i> | No. 2. Op. 34 No. 1. <i>As.</i> |
| No. 3. Op. 34 No. 2. <i>Am.</i> | No. 3. Op. 34 No. 2. <i>Am.</i> |
| No. 4. Op. 34 No. 3. <i>F.</i> | No. 4. Op. 34 No. 3. <i>F.</i> |
| No. 5. Op. 42. <i>As.</i> | No. 5. Op. 42. <i>As.</i> |
| No. 6. Op. 64 No. 1. <i>Des.</i> | No. 6. Op. 64 No. 1. <i>Des.</i> |
| No. 7. Op. 64 No. 2. <i>Cism.</i> | No. 7. Op. 64 No. 2. <i>Cism.</i> |
| No. 8. Op. 64 No. 3. <i>As.</i> | No. 8. Op. 64 No. 3. <i>As.</i> |
| No. 9. Op. 69 No. 1. <i>Fm.</i> | No. 9. Op. 69 No. 1. <i>Fm.</i> |
| No. 10. Op. 69 No. 2. <i>Hm.</i> | No. 10. Op. 69 No. 2. <i>Hm.</i> |
| No. 11. Op. 70 No. 1. <i>Ges.</i> | No. 11. Op. 70 No. 1. <i>Ges.</i> |
| No. 12. Op. 70 No. 2. <i>Fm.</i> | No. 12. Op. 70 No. 2. <i>Fm.</i> |
| No. 13. Op. 70 No. 3. <i>Des.</i> | No. 13. Op. 70 No. 3. <i>Des.</i> |
| No. 14. <i>Em.</i> | No. 14. <i>Em.</i> |
| No. 15. <i>E.</i> | No. 15. <i>E.</i> |

Band IX. Rondos.

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|------------------------------------------------------------|------------------------------------------------------------|
| No. 1. Rondo. Op. 1. <i>Cm.</i> | No. 1. Rondo. Op. 1. <i>Cm.</i> |
| No. 2. Rondo à la Mazurka. Op. 5. <i>F.</i> | No. 2. Rondo à la Mazurka. Op. 5. <i>F.</i> |
| No. 3. Krakowiak. Grosses Concert-Rondo. Op. 14. <i>F.</i> | No. 3. Krakowiak. Grosses Concert-Rondo. Op. 14. <i>F.</i> |
| No. 4. Rondo. Op. 16. <i>Es.</i> | No. 4. Rondo. Op. 16. <i>Es.</i> |
| No. 5. Rondo. Op. 73. <i>C.</i> (für zwei Pianoforte). | No. 5. Rondo. Op. 73. <i>C.</i> (für zwei Pianoforte). |

Band X. Scherzos.

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|-----------------------------|-----------------------------|
| No. 1. Op. 20. <i>Hm.</i> | No. 1. Op. 20. <i>Hm.</i> |
| No. 2. Op. 31. <i>Bm.</i> | No. 2. Op. 31. <i>Bm.</i> |
| No. 3. Op. 39. <i>Cism.</i> | No. 3. Op. 39. <i>Cism.</i> |
| No. 4. Op. 54. <i>E.</i> | No. 4. Op. 54. <i>E.</i> |

Band XI. Impromptus.

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|--------------------------------------------------|--------------------------------------------------|
| No. 1. Op. 29. <i>As.</i> | No. 1. Op. 29. <i>As.</i> |
| No. 2. Op. 36. <i>Fis.</i> | No. 2. Op. 36. <i>Fis.</i> |
| No. 3. Op. 51. <i>Ges.</i> | No. 3. Op. 51. <i>Ges.</i> |
| No. 4. Phantasie-Impromptu. Op. 66. <i>Cism.</i> | No. 4. Phantasie-Impromptu. Op. 66. <i>Cism.</i> |

Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*
Brillante Variationen. Op. 12. *B.*
Variationen über ein deutsches Thema. *E.*
Variation aus „Hexameron“. *E.*

Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*
No. 2. Phantasie. Op. 49. *Fm.*

Band XIV.

Verschiedene Werke.

- Bolero. Op. 19. *C.*
Tarantelle. Op. 43. *As.*
Concert-Allegro. Op. 46. *A.*
Berceuse. Op. 57. *Des.*
Barcarole. Op. 60. *Fis.*
Trauermarsch. Op. 72 No. 2. *Cm.*
3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*
Trauermarsch a. d. Sonate Op. 35. *Bm.*

Band XV. Concerte.

- | | |
|---------------------------|---------------------------|
| No. 1. Op. 11. <i>Em.</i> | No. 1. Op. 11. <i>Em.</i> |
| No. 2. Op. 21. <i>Fm.</i> | No. 2. Op. 21. <i>Fm.</i> |

Band XVI. Kammermusik.

- Introduction und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*
Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*
Grosses Duo (Chopin u. A. Franc-homme, Op. 15) für Pianoforte und Violoncell. *E.*

Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:
Op. 2. Variationen „Là ci darem la mano“.
Op. 11. Concert No. 1.
Op. 13. Grosse Phantasie.
Op. 14. Krakowiak. Grosses Concert-Rondo.
Op. 21. Concert No. 2.
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner.

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.

10474

III Mus.

14 [4]

2

ELISE GAVARD gewidmet.

Berceuse.

F. Chopin Op. 57.

Andante.

5363.5367.

Akt. Nr. 290/48



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some triplets. The bass staff features a simple accompaniment of quarter and eighth notes. Pedal points are indicated by 'Ped.' and asterisks. A measure rest is shown in the first measure of the treble staff.

Second system of musical notation. The treble staff continues the melodic line with various fingerings indicated by numbers 1-5. The bass staff accompaniment remains consistent. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The treble staff features a dense texture with many beamed notes and some triplets. The bass staff accompaniment is simple. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The treble staff has a melodic line with many beamed notes and triplets. The bass staff accompaniment is simple. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. The treble staff contains a complex melodic line with many beamed notes and triplets. The bass staff accompaniment is simple. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation. The treble staff continues the melodic line with many beamed notes and triplets. The bass staff accompaniment is simple. Pedal points are marked with 'Ped.' and asterisks.

4
Cisl. Jap.

Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

leggiero

* Ped. * Ped. * Ped. *

5363. 5367.

5

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and a *sostenuto* marking. Pedal points are indicated by asterisks and 'Ped.' markings.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and a *p* marking. Pedal points are indicated by asterisks and 'Ped.' markings.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and a *pp* marking. Pedal points are indicated by asterisks and 'Ped.' markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and a *legatissimo* marking. Pedal points are indicated by asterisks and 'Ped.' markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and a *dim.* marking. Pedal points are indicated by asterisks and 'Ped.' markings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings. Pedal points are indicated by asterisks and 'Ped.' markings.

Studienwerke für Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

| | | |
|---------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Bennett, W. St. 4 4 | Liszt, Fr. 4 4 | Perabo, E. 4 4 |
| s Op. 11. 6 Studien 3.— | ss 3 Etudes de Concert. | s Op. 9. 3 Studien. |
| s Op. 33. Praeludien und Studien . . . 7.— | No. 1. As 2.— | No. 2. Am 1.50 |
| Bial C. | No. 2. Fm 2.— | No. 3. A 1.50 |
| ss Clavierstudie für die linke Hand bis zur höchsten technischen Vollendung —.75 | No. 3. Des 2.— | Rehberg, W. |
| Chopin, Fr. | Mayer, Ch. | s Op. 4. 2 kleine Concert-Etuden . . . 1.50 |
| ss Etuden. Revidirt von C. Mikuli . . . 6.— | Studienwerke. Neue Ausgabe, revidirt und mit Fingersatz versehen von Ernst Pauer. | Reichel, Fr. |
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